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She is dressed in a beautiful garment, as the dead used to be; still sitting in her own room, where she spent so many days of happiness, she forbodes her premature death and bends her head, full of grief. Her friends and relations, surrounding her, are mourning with her, and the child, as if already deprived of her natural mother, is taken from the arms of her nurse and given to her new foster-mother. So we find the same trait here, as in the reliefs—the same remarkable combination of life and death.

Supposing this explanation to be the true one, we have found a new link in a long chain. The same subject that we see so beautifully varied in a great number of Attic reliefs for so many years, at the time when wooden architecture, aided by terracotta, had been superseded by stone architecture and sculpture—the same subject had already in former times (about the year 530 B. C.) interested and engaged the artisans who had the task of ornamenting a grave with a monument. The sculptors of later times have only translated a touching idea of their predecessors into their own language.

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CISTERCIAN GOTHIC ARCHITECTURE IN ITALY.

A QUESTION OF LITERARY PRIORITY.

I began publishing, about two years ago, a series of papers on the origin of Gothic architecture in Italy, which I ascribed to the French monks of the Cistercian order who came from Burgundy and established monasteries in Italy during the twelfth and thirteenth centuries. These articles were in anticipation of a volume which I then announced, and which was to treat of the entire subject. Since then, and partly by reason of these articles, considerable interest has been awakened, notably among specialists, in this new and unexpected chapter in the history of art. This interest is being in one case manifested in a way that is not in harmony with the generally-received rules of scientific courtesy: hence this note. Its object is to call attention to my right to priority in all but one of the following conclusions: (1) The earliest Gothic churches in Italy were erected by the French Cistercian monks. (2) They are free from Italian modifications. (3) They put back the origin of Gothic in Italy about a half-century—to about 1170. (4)

They reflect very quickly the architectural changes that take place in France, especially in Burgundy, showing unbroken intercourse with the mother-country. In so far as I am aware, no writer had preceded me in these conclusions. The one exception (concl. (1)) is to be found in the *Mostra della Città di Roma* published in 1884, which I read long after I had begun my study of these monuments, in 1881. There we find the following general statement made in connection with the Cistercian origin of the monasteries of Fossanova, Casamari and S. Martino (p. 142): *Egli è certo che per mezzo de' monaci cisterciensi fu importato in Italia lo stile ogivale monastico, all'effetto di fondare nuove case religiose differenti dalla casa madre di Citeaux.* While this shows a divination of the French origin, no study is made of the vaulting system, which is the main question at issue, and no claim is made that these buildings are earlier than the thirteenth century.

Among those who have expressed agreement is principally Dr. Dehio (the author of the great work on mediæval architecture now being issued), who published during 1891, in the *Jahrbuch d. königl. preuss. Kunstsammlungen* (vol. XII, p. 91), an interesting article on the Cistercian monasteries of Pontigny in Burgundy and Fossanova in the Papal States. He descants on the astonishing fact, that the origin of Gothic architecture in Italy should now be made a half-century earlier, and closes with a series of conclusions almost identical with those given in my article on Fossanova in 1890 (*JOURNAL*, vol. VI, pp. 1-46), an article which he mentions as having read.

The case to which I allude is this: a certain M. Enlart, a *pensionnaire* at the French School in Rome, has written a thesis on Early Gothic Architecture in Italy to prove (as I hope that I had already done) that it was introduced by the French Cistercians from Burgundy. This work has lately been presented unfinished to the French Académie des Inscriptions et Belles-Lettres. In the meantime, in the *Mélanges d'Archéologie et d'histoire* for June, 1891, he publishes a paper on the monastery of S. Galgano near Siena, concerned not with its architecture but with its documents. He incidentally mentions, in it, his unfinished work, and in a note has the following charming touch—referring to the origins of Gothic in Italy, he says: “Although this interesting subject is being touched upon (*effleuré!*) in some monographs that are being published in a *foreign review*, the numerous documents I have . . . will allow me to publish shortly a study which will, I hope, be considered as *serious* and *entirely new* on this important and, so to

speak, inedited chapter in the history of art." How delightfully vague to term the *American Journal of Archæology* "a foreign review," and to refer to "some monographs," as if afraid to give his readers a clue: and then, the choice sarcasm, as he expresses the hope that his study will be taken "seriously." His idea of what is inedited seems to be extremely elastic. To describe in detail from personal inspection, to give measurements, to publish ground-plans, cross-sections, bays, details, photographic views of interior and exterior of these early Cistercian Gothic churches in Italy, does not appear, in the opinion of this M. Enlart, to take them out of the class of inedited monuments. I think, however, that it can hardly be denied that monuments thus published in the *American Journal of Archæology* and fully illustrated are not inedited.

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TWO EGYPTIAN MONUMENTS FROM THE SITE OF HERAKLEOPOLIS.

[PLATE XXVI.]

I.—The Museum of the University of Pennsylvania has lately received from the Egypt Exploration Fund a fine painted statue of Rameses the Great, of heroic size. The monarch is represented seated in the conventional attitude, and wearing on his head a black and yellow striped khaft, the colors of which are still plainly discernible. The monument is of siliceous-sandstone or quartzite; it is eight feet high, and is in three pieces, having been broken at the waist and neck. The fractures, however, are of such character as to be scarcely perceptible now that the fragments are adjusted. The lower piece alone, including the base and legs of the statue, weighs 6700 lbs. The nose is damaged, the beard is broken off, and the arms are mutilated; otherwise the figure is in a fairly good state of preservation, and retains its aspect of calm grandeur and dignity.

The hieroglyphs, carved on the sides and back of the throne and giving the names and titles of the Pharaoh, are large and beautifully cut (nearly half an inch deep) in the best style of the period. The titles are the usual ones. First comes the standard or Ka-name: "The crowned Horos," "the Mighty Bull, son of Ptah, or of Atum" or, according to variants on the different sides of the monument, beloved